

The Ryukyuanist

A Newsletter on Ryukyu/Okinawa Studies

No. 67

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This issue offers further comments on Hosei University's **International Japan-Studies** and the role of Ryukyu/Okinawa in it. (For a back story of this genre of Japanese studies, see The *Ryukyuanist* No. 65.) We then celebrate Professor Robert Garfias's achievements in ethnomusicology, for which he was honored with the Japanese government's Order of the Rising Sun. Lastly, Publications XLVIII

Hosei University's *Kokusai Nihongaku (International Japan-Studies)* and the Ryukyu/Okinawa Factor

"Meta science" of Japanese studies, according to the Hosei usage of the term, means studies of non-Japanese scholars' studies of Japan. The need for such endeavors stems from a shared realization that studies of Japan by Japanese scholars paying little attention to foreign studies of Japan have produced wrong images of "Japan" and "the Japanese" such as ethno-cultural homogeneity of the Japanese inhabiting a certain immutable space since times immemorial. New images now in formation at Hosei emphasize Japan's historical "internationality" (*kokusaisei*), ethno-cultural and regional diversity, fungible boundaries, and demographic changes. In addition to the internally diverse *Yamato* Japanese, there are Ainu and Ryukyuan/Okinawans with their own distinctive cultures. Terms like "Japan" and "the Japanese" have to be inclusive enough to accommodate the evolution of such diversities over time and space.

Hosei is a Johnny-come-lately in the field of Japanese studies (Hosei scholars prefer to call it "Japan-studies"). Aware of its late start and watching the heels and footsteps of front runners (like *Nichibunken*, short for International Research Center for Japanese Studies at Kyoto), Hosei formulated a program calling for international comparative and cooperative studies of Japan by methods that emphasize cultural/ethnic/regional/historical disaggregation of hitherto over-generalized "Japan" and "the Japanese."

Upon securing the Ministry of Education and Science's designation as a Center of Excellence (COE), which itself is an aspect of Japan's new efforts to steer higher education in a new direction, Hosei zeroed in on large-scale operations for generating and accumulating relevant knowledge by well-organized and competently led task forces of researchers. One of Hosei's favorite strategies was to mobilize participants from Japan and abroad for a series of international symposia held in a breathless succession within a short period. The proceedings of the symposia were faithfully transcribed and published in five volumes of *Hosei University Bulletin of Institute of International Japan-Studies*, all but the last published in 2003. The number of pages of all five volumes amounts to more than 1500.

A quick look through the tables of contents would help the reader sense how the Hosei scholars have implemented the twin objectives of "meta science" of Japan-studies and a reorientation of Japan-studies guided by a view of Japan as a state of ethno-cultural diversity.

Volume I (2003): Toward the Construction of International Japan-Studies

Greetings, introductions and keynote speeches

Session I: The West and Japan

Session II: Phases of Japanese culture

Session III: Japan-Studies in Asia

Session IV: Internal "Foreign" cultures [*ibunka*] of Japan (Ainu, Okinawa)

Volume II (2003): Japan in the World

1. Japan as Chinese see it:

2. Japan as Russians see it

Workshop IV: Footsteps in Japan-Russia cultural interactions

3. Japan as Germans see it

- Workshop I: On Japan-Studies
- Workshop II: Methods of international Japan-Studies – What is Japan? – What is “Japan-studies”?
- Workshop III-1: The current state of Japan-studies in Europe
- Workshop III-2: Japan-studies and museums: surveys of collections

Volume III (2003): “Foreign” Cultures [*ibunka*] Within Japan

1. Culture of *Yamato* Japan
 - Lectures on performing arts
 - Forum: Folk and classical performing arts
2. Culture of Okinawa
 - Satellite-linked symposium on the identity of Okinawa for alternative self-governance
3. Culture of the Ainu
 - Joint forum with celebration of the publication of *Haruzô, the Ainu* (by HARADA Yoshito based on interviews with URAKAWA Haruzô, President of the Tokyo Ainu Association).

Volume IV (2003): A “Foreign” Culture Within Japan – The World of *Ezo/Emishi*

Five reports and a plenary session of debate centering on the evaluation and interpretation of the ruins of Koizumi (Rikuzen-Takata City, Iwate Prefecture). Four-fifths of the volume are devoted to data and bibliography. [Even at the end of the Heian period in Japanese history, the boundary between the *Yamato* state and the communities in today’s Northeastern Japan of non-*Yamato* peoples called *Ezo* or *Emish* was fuzzy. *Ezo/Emishi* of Tôhoku Japan apparently belonged to a world of cultures that encompassed Hokkaido, Sakhalin, Kuriles, Siberia, and Alaska.]

Volume V (2004) Japan in the World (II)

1. Reports on achievements of the 21st Century COE program
2. A symposium on Japan-studies pursued by foreign faculty of Hosei
3. A symposium co-sponsored with the Korean National University: Unraveling of the Japanese-type Systems and new quest --- from Korean perspectives [proposed by the Korean National University and hosted by Hosei]

An attempt to use English to report on the Hosei scholars’ international Japan-studies runs into language problems. One important problem has to do with their key concept “*ibunka*.” A literal translation would be “different culture.” But “different” is too broad or imprecise to serve as a definition of the adjective “*i*.” From usage in words like “*ikoku*” (foreign country) or “*ijin*” (foreigner, especially Occidental), “*ibunka*” may be rendered into “foreign culture.” That is, “*ibunka*” is not only “different” from Japanese culture, but also so markedly different that it must be considered “non-Japanese,” i.e., “foreign.” If “foreign” is the defining element in the “*i*” of “*ibunka*,” Okinawan culture as “*ibunka*” implies that it is a “foreign culture” vis-à-vis Japanese culture.” Then one must ask: Is Okinawa “a foreign country”? Many Japanese would be embarrassed to be asked this question. But Professor Nakano, director of Hosei’s international Japan-studies, flatly asserts that Okinawa was clearly a “foreign country” - the Ryukyu Kingdom - until absorbed by Meiji Japan in 1879 and sees no problem with designating Okinawan culture as “*ibunka*”- “foreign culture” - that has survived to this day even though Okinawa as a foreign country is no more.

Interestingly, in his keynote report entitled “‘*Nihon no naka no Okinawa*’ ‘*Okinawa no naka no Nihon*’” (Okinawa within Japan, Nihon within Okinawa) for Session IV, Volume I, Professor Josef Kreiner takes a strong position against considering Okinawan culture as “*ibunka*.” He emphasizes that he is convinced that Ryukyu/Okinawa is not an “*ibunka*” within Japan, but rather unmistakably Japanese culture. Professor Kreiner is a leading insider of the Hosei program of international Japan-studies. His position on Okinawa surprises Professor Nakano. Okinawa as “*ibunka*” is Professor Nakano’s key concept in managing the Hosei program. It appears that a major controversy may well have broken out. *The Ryukyuanist* will return to it in a future issue in connection with comments on another Hosei symposium devoted solely to the identity of Okinawa, held in Tokyo in March 2004. (kt)

Professor R. Garfias Honored with The Order of the Rising Sun Award

Professor Robert Garfias, ethnomusicologist at the University of California at Irvine, has been awarded one of Japan's oldest and highest honors, the Order of the Rising Sun, for his contributions to promoting traditional Japanese culture and cultural exchanges between Japan and the U.S.

For more than 40 years, he has examined the traditional music of the Japanese Imperial Court, called Gagaku, as well as Japanese koto music and the music of Okinawa. He studied in Japan's Imperial Household Music Department and provided support for the first U.S. tour of a Gagaku ensemble in 1959. Since then, he has often assisted in presentations of Gagaku performances in the U.S. and was particularly instrumental in bringing the first Gagaku performance to the Walt Disney Concert Hall in October 2004. Garfias has also introduced Gagaku to renowned Western musicians and composers such as Igor Stravinsky and Leonard Bernstein.

Garfias is one of seven people in the U.S. to receive an award. Every spring and fall, the Japanese government bestows decorations on individuals who have made distinguished contributions to Japan and to the promotion of its external relations with foreign countries. Of the 4057 receiving the honor this spring, 34 are non-Japanese. Garfias was invited to a conferment ceremony May 20 in Tokyo and an audience with the Emperor.

Garfias teaches a wide range of courses dealing with many of the world's musics including courses on the music of Japan and Okinawa and has taught at University of Washington, UCLA, UC Berkeley and UCI. He has conducted his field work in many places across the globe and speaks eight different languages, including Japanese. He is a former member of the NEA National Council on the Arts, serving for 10 years. He has recently served as a research professor for the Japanese National Museum of Ethnology and continues to do work with the museum.

At his website <http://aris.ss.uci.edu/rgarfias/kiosk/index.html> there is additional information with audio samples of Okinawan music that he calls his "favorites." Commenting on Okinawa's "classical music," Garfias says: "The distinction between folk and classical is not as clear as it is in other places, like even in Japan. It is the old music of the court, but it also remained close to or connected to what was going on in the folk music."

Garfias offers two examples: (1) *Kajiyadefu bushi* (A song of greeting and good wishes, often the first piece played in an Okinawan music concert), and (2) *Kuti bushi* (a slow elegant song and dance)

He singles out *Hatoma Bushi* for an outstanding example of Okinawan folk music, noting that "originally from the Yaeyama Islands, this song has become a standard in the Okinawan repertoire." He then praises Yaeyama in these words: "The southern most islands of the Ryukyus are the Yaeyama group, some of which are quite close to Taiwan. Yaeyama has its own folk and classical tradition and is some of the loveliest music in the Ryukyus."

A few examples of Yaeyama include: *Basu no tori* (the song of the eagle, which also accompanies a dance, the second part going into the lively *Sakiida bushi*), and (2) *Mamitoma* (classical Yaeyama with a strong feeling of the folk).

Communication

In response to the *Ryukyuanist's* request, Professor Garfias wrote the following heart-warming letter:

My first introduction to Okinawan music began during my years of undergraduate study in my native San Francisco in the early 1950's. I was already quite interested in the world's musics and had, in fact, begun formal study of Japanese *koto* music. I met a fellow student who had spent some time in Japan, I cannot recall under what circumstances. He had a collection of recordings that he had brought with him from Japan and among them were a number of Ryukyuan recordings.

I remember being at once struck by the uniqueness of this music. It was expressive in a manner unlike the music of Japan and in its melodic type seemed to show a link with the music of Indonesia. I copied these recordings and cherished them. When I moved to Los Angeles to do graduate work in ethnomusicology at UCLA, I learned to my amazement that there was a large Okinawan community in the area. I started attending rehearsals, going to the Okinawa *kenjinkai* and even joined in the ensemble playing the flute. I was a flute player already and there was no one in the community that played the flute and although I knew nothing of the tradition for flute player I brazenly joined in.

My formal doctoral studies at UCLA were focused on *Gagaku*, the court music of Japan. During the three years I spent in Japan doing research for the doctorate, I had little time to pursue my interest in Okinawan music. After finishing my doctorate, I went on to teach at the University of Washington in Seattle, where I started a graduate program in Ethnomusicology.

Subsequent research took me to Korea and then the Philippines and after that a year's sojourn in Burma and then to study the music of the Gypsies in Romania. In the mid 1980's I decided that I should go to Okinawa and try to figure out what was going on in the music. I was fortunate to find an outstanding, bright and inquisitive teacher, Owan Kiyoyuki, who was a disciple of the late, Miyazato Haruyuki of the Afuso school of Okinawan classical music. Here began a period of three month stays in Naha, reading, gathering data, playing the flute almost every night of the week. Then this was followed by playing in Hawaii and Los Angeles with the various Okinawan groups and participated in many concerts with them.

It may seem that I continue with the brazenness of my youth by continuing to play with these groups while still not considering myself a performer but someone who is still trying to learn the culture. One of the things I learned was that the Okinawan spirit, while being very open and welcoming, also places clear demands. I remember once in Honolulu, sitting on the grass in the park in front of the Honolulu Art Museum and practicing with some musicians just before we were to go on stage and accompany some dancers. We were playing a piece that I did not know very well and so I said, "Well, I won't play this piece because I am unsure", and the other musicians responded saying, "You play! That's how we all learn". And so I join in and always try to do the best I can.

Flashback: Professor Garfias and Okinawa

Our first contact with Professor Garfias occurred at the 1989 (41st) annual meeting of the Association for Asian Studies in Washington. The International Society for Ryukyuan Studies, of which *the Ryukyuanist* was to become an official organ, was then in its formative stage. He was a participant in a large two-session, four-hour, 10-paper-giver panel on Ryukyuan studies organized and presented by Professor Richard Peterson of the University of British Columbia. Professor Garfias read a paper entitled “The Okinawan Kunkunshi Notation System and Its Role in the Dissemination of the Shuri Court Music Tradition,” which was later published in *Asian Music*, XXV, 1-2 (1993/1994): 115-149.

Shortly after his second trip to Okinawa in 1988, Professor Garfias wrote an essay on the music of Okinawa for Okinawan readers and had it translated and published in the *Ryukyu Shinpo* in four installments from July 29 to August 1, 1988. The translator was Ms HIGA Etsuko, an American educated ethnomusicologist. (Also, it may be noted that *The Ryukyuanist* No. 28 [Spring 1995] carries Ms Higa’s contribution: “A Brief Comment on ‘Ryukyuan Identity from a Musical Perspective’.” The comment has to do with the paper that Dr. David W. Hughes presented at the second symposium sponsored by the International Society for Ryukyuan Studies. In recent years Ms Higa has played a leading role in the re-creation of the Chinese-inspired royal chamber music, *Uzagaku*, of the Ryukyuan court.) In his *Ryukyu Shinpo* essay, Professor Garfias discusses advantages and drawbacks of the formalization of traditional music by a notation system that tends to acquire authority as the one best way to teach and learn music. Artistic creativity and freedom in interpretation may thereby be nipped in the bud. There is then the danger of ossification of music when it is taught strictly from the “books,” whether *kunkunshi* or Western-style score.

Issues surrounding the conservation and inter-generational transmission of Okinawan music discussed in Professor Garfias’s *Ryukyu Shinpo* article have recently re-surfaced among Okinawa’s music teachers and practitioners. In the *Ryukyu Shinpo* of May 20, 2004, Professor KINJO Atsushi of the Okinawa Prefectural University of Arts (established in 1990) presented an argument roughly similar to Professor Garfias’s. He raved and berated at the same time SEREI Kunio’s “voice notation attached *kunkunshi* .” Shortly after the Kinjo article, Mr. MIYAGI Shikou in the same paper defended the use of *kunkunshi* for teaching purposes while urging the users to be aware of its limitations for other purposes. Miyagi specifically recalled the Garfias article of 1988 to help define the perimeter of usefulness for *kunkunshi*, although he enigmatically ended up giving more authority to *kunkunshi* than Professor Garfias suggested.

In his 1989 AAS paper, Professor Garfias comments on the work of SEREI Kunio as follows:

In 1953, Serei Kunio ... taking the singing of Isagawa Seizui as model added it to the *Kunkunshi* notation. The voice pitches were indicated by means of the *sanshin* pitches running along side the *sanshin* tablature. This was published as the **Seigaku Fu Tsuke Kunkunshi**, or voice notation attached *kunkunshi*. ... While this was widely hailed as a great stride forward for the dissemination of Okinawan music, in its tendency to move from the direct oral tradition to increased dependency on a formal and literal notation system, it was one which showed a distinct Western tendency.... With the addition of vocal notation many performers and in particular, teachers began to take the notation system quite literally, this in spite of the fact that the older musicians often pointed out mistakes in Serei Kunio’s transcribed notation of the voice part. Gradually a formal almost frozen style began to permeate performance...(p.7)

This controversy is likely to continue until some stable equilibrium arises between contending principles. Now that Okinawa has elevated traditional Okinawan music to a status worthy of teaching and learning at institutions of higher learning such as Okinawa Prefectural University of Arts, high-level professional research into all aspects of the field would find solutions for the issues in question in due course. Professor Garfias’s advices would be much needed for Okinawa in its quest for optimal institutionalization and formalization of Okinawan traditions in music, and performing arts in general.

Publications (XLVIII)

We gratefully acknowledge the following gifts of publications.

Asian Perspective. 2003. Special issue on Japan, edited by Allan Bird, guest-editor. Vol.27, No.3. 219 pp. A quarterly journal published by the Kyungnam University Institute for Far Eastern Studies and Portland State University Hatfield School of Government. One article is of paradigmatic significance to Okinawa studies: “A New Look at the U.S.-China-Japan Triangle: Toward Building a Stable Framework” by Yoshihide Soeya, Jianwei Wang, and David A. Welch. Okinawa Prefecture is a Sino-Japanese border region and includes the Diaoyu/Senkaku Islands over which China claims sovereignty. China’s continental shelf ends within a short distance from the Ryukyu Islands, while Japan’s exclusive economic zone spreads toward China from the base line of the Ryukyus’ territorial waters. In addition, the U.S. maintains extensive military bases in Okinawa. These facts make the peace of the U.S.-China-Japan triangle a vital concern to Okinawans.

KANA. 2004. No. 10 (May). 112 pp. A special issue to commemorate the 100th anniversary of the birth of YAMANOKUCHI Baku. Ms YAMANOKUCHI Izumi, Baku’s daughter, gives a lecture and participates in a round table discussion with the editors. A sharp black and white photo of Baku, KANEKO Mitsuharu, and YOSHIDA Kazuho around a tea table adorns the cover. *KANA* is a journal of poetry and critique published by a fraternal group of poets led by TAKARA Ben. As for the meaning, the subtitle on the cover says in English fine print: “Kana is Love...love for people, love for all. And we call loved one...Kana.”

Meiô University Research Institute. 2005. *Sôgô Kenkyû*, Journal of the Meiô University Research Institute, No. 7 (March), 97 pp. Neatly formatted, carefully edited, avowedly academic publication. Articles come in three classes: (1) [finished] research papers, 3 pieces; (2) [in-progress] research notes, 2 pieces; and (3) [early-stage] research findings, 4 pieces. All texts, except for one, are in Japanese, while all abstracts, except for two, are in both Japanese and English. The finished research papers are: “Considering the Identity of Japanese Brazilians” by Junji Sumie and Estela Okabayashi Fuzii; “The Optimal Age for Learning English as a Second Language and Its Implications for English Education in Japan” (wholly in English) by Masanori Tokeshi; and “Studies on Counter Measures for Red Soil and Similar Soil Discharge: an Evaluation of Farmers’ and Administrators’ Opinions and the Status Quo” by Yuji Arakaki.

Miki, Takeshi. 2005. *Senjô no “bebi!”: Tatchan to Okaa no Okinawasen* (“Baby!” in the War Zone: the Battle of Okinawa Experience of Tatchan and his mother). Naha: Niraisha. 77 pp. ¥1300 + tax. A richly illustrated children’s book telling a story of how a young mother, Higa Yoshiko, saved her boy baby Tatchan from enemy fire during the Battle of Okinawa. The author also adds an essay, in language meant for children, on origins and consequences of the Pacific War and the Battle of Okinawa that killed one third of the then Okinawa residents. A singular lesson to be drawn from this history, Mr. Miki concludes, is that war is foolish and that never again should we resort to it. The baby Tatchan is now Mr. Higa Tatsuhiko, president of the Ryukyu Shinpôsha. His mother today is a venerable 89-year-old, still healthy and active. Mr. Miki Takeshi, is a longstanding colleague of Mr. Higa’s and currently his vice-president.

Nakasone, Seizen. 2002. *Himeyuri to ikite* (Living with [memories of] Himeyuri). Naha: Ryukyu Shinpôsha. 343 pp. Y2400 + tax. “Himeyuri” (commonly translated “Princess Lily”) is the name of a corps of nurses formed of students (girls and young women) of the Okinawa Normal School and First Girls’ High School in 1945. The students led by their teachers, Professor Nakasone among them, were inducted into service at the field hospitals of the Japanese army. Many died in action as well as by group suicides. An honorable way to commit group suicide that the students

had learned was by huddling together and exploding hand grenades in their midst. Driven to the last battle line at the southern coast of Okinawa and witnessing the disintegration of the Japanese forces, a group of students around Professor Nakasone readied for the group suicide. They feared that the alternative would be capture, loss of honor, torture and murder at the enemy hands. Professor Nakasone dissuaded them from the suicide idea and led them to surrender instead. In and as a consequence of the Battle of Okinawa, there were more than 200 Himeyuri deaths. Tormented by lasting physical and psychological wounds, Professor Nakasone kept diaries recording in great detail what he remembered of the Himeyuri students, what he did to honor them after the war (such as assisting in the construction of a monument [*Himeyuri no Tô*] and managing a memorial museum), and how he felt about the larger issues of war and peace. *Himeyuri to ikite* is a posthumous publication of selections from these diaries.

Notre Dame Seishin University Research Institute for Culture and Cultural History. 2004. *Annual Report*, Vol. 17, 176 pp. Manabu YOKOYAMA continues write on Frank Hawley, his lifelong subject of study: “The Formation of Frank Hawley’s Book Collection from 1931 to 1946 (1).” Masaharu KATO writes on funerals in Okinawa: “Cremation and the Okinawan Funeral: Its Reorganization and the Intervention of External Agents.”

Ôgimi-son Nûha shi (Ethnography of Nûha Hamlet of Ôgimi Village). 2005. Residents/citizens of all levels of administrative demarcations in Okinawa consider it their sacred duty to compile, edit, publish, and bequeath to posterity detailed descriptions of life in their communities. These demarcations range, in order of size, from the overarching *ken* (prefecture) to *gun* (county), *shi* (city), *chô* (town), *son* (village), and to the most basic community, *aza* (hamlet) and *ko-aza* (sub-hamlet). All of these units keep producing endless volumes of history and ethnography. In 2000, after centuries of a declining trend, the population of Nûha Hamlet of Ôgimi Village stood at 127 persons in 50 households. Pressed with the fear of extinction of the community, the residents gathered individual and collective memories of persons of Nûha descent inside and out of the hamlet. Thus was born this attractive *Nûha shi* of 371 pages of well-organized ethnography including numerous photos, maps, illustrations, tables, charts, chronicles, and so on.

Okinawa International University Institute of Ryukyuan Culture. 2003, 2004, 2005. *Ishigakijima chôsa hôkokusho* (1), (2), (3) (Reports on Investigations of Ishigaki Islands). Numerous reports on diverse aspects of Ishigaki and other islands of Yaeyama: geography, history and documents, politics, economics, traditional arts and crafts, folklore and folk music, old and new industries, and more.

Ryukyu Shinpôsha, ed. 2003. *Okinawa kompakuto jiten* (Okinawa Compact Encyclopedia). Naha: Ryukyu Shinpôsha. 456 pp. ¥2300 + tax. Contains concise information on everything one would like to know about Okinawa .

Shimauta Bunka Kenkyukai. 2004. *Shimauta* (Folk Songs), No. 15 (December). Haeburu-chô, 64 pp. ¥1200 + 210 for delivery. A special issue on folk songs of the Amami Islands. Professor Koriyama Naoshi contributes the lead article. Also includes reports and comments on songs, music, dance, and festivals of other areas of the Ryukyu Islands.

University of the Ryukyus Faculty of Law and Letters. 2004. *Keizai Kenkyû / Economic Review*, 67 (March), 61 pp.; 68 (September), 246 pp. In No. 67, Hitoshi Tominaga updates business cycle dating for the economy of Okinawa “Reference Date of Business Cycle in Okinawa After 1990.” Koichiro Sawano presents well-prepared statistical information: “Landing Fee, Charge for Flight Information, and Petroleum Oil Tax in Okinawa District.” In No. 68, Tetsuo Umemura offers a thorough empirical analysis of Okinawa’s tourist industry

Urasoe Bungei (Literary Arts, Urasoe). 2005. Urasoe City Cultural Association. 390 pp. ¥1400 incl. tax. Tenth anniversary special issue. A major feature is the dialogue of Oshiro Tatsuhiro (novelist), Funakoshi Gishô (poet) and Nakahodo Masanori (professor of literature), moderated by Hoshi Masahiko, editor. Its theme is “Okinawa’s modern literature: its climb from a [prewar] social gien toward a postwar height.” The earliest landmark modern fiction by an Okinawan published in Tokyo was “*Kunenbo*” (Orange) by Yamashiro [Yamagusuku] Seichû (1911), although some notable *waka*, *haiku*, or plays began to appear in the 1890s. The trio review major works of Okinawan writers and changes in Okinawa’s literary environment from early 20th century to present. In the 1960s, with Oshiro’s winning of Japan’s Akutagawa Prize, Okinawan literature began to attract national and international attention. Despite his peerless prestige, Oshiro again (for this is not the first time) pours out his perennial grudges against his critics of the 1950s. Fortunately, Professor Nakahodo with his unrivaled command of Okinawa’s literary history succeeds in maintaining balance and coverage of genres and works of numerous writers deserving of credit and praise. The magazine is replete with numerous critiques, essays, poetry, *haiku*, *waka*, novellas, etc. There is a new play by Oshiro. A few pages are allocated to a conversation of the editor with Koji Taira on Okinawa independence. There are also tributes to the late Makiminato Tokuzô (1912-2004) by several literati of Okinawa.

Yoshida, Kensei. 2005. *Sensô wa peten da!* (War Is a Racket!). Tokyo: Nanatsumori Shokan. 263 pp. ¥2000 + tax. This provocative book begins with an irony that Okinawa has a military base “Camp Butler,” named after a war hero turned pacifist, General Smedley D. Butler, the author of *War Is a Racket* (1935, reissued 2003), a sensational critique of America’s wars. Professor Yoshida first begins with a full translation of the Butler book together with a short biography of General Butler and goes on to expose the hypocrisies of the U.S.-Japan security pact that has produced an unfair concentration of the American bases in Okinawa. Emphasis is on the perfidy of the Japanese government in the implementation of the Status of Forces Agreement (SOFA).

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